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*Boston College*  
*School of Dramatic*  
*and*  
*Expressional Arts*

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## **Boston College Bulletin, No. 3 S Da**

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# BOSTON COLLEGE BULLETIN

## Summer School of Dramatic and Expressional Arts

June 30 to August 9, 1947

WILLIAM LANE KELEHER, S.J.

*President*

JOHN LOUIS BONN, S.J.

*Director*

### CHAIRMEN OF DEPARTMENTS

Dramatic Arts: JOHN L. BONN, S.J., S.T.L., D.A.O.

Debate and Panel Discussion: EDWARD DOUGLAS, S.J., M.A.

Religious Expression: WILLIAM LEONARD, S.J., S.T.L.

### DIVISIONAL CHAIRMEN IN CONCENTRATION COURSES

Acting: MIRIAM DAVENPORT GOW, B.Ed. (London), M.A.

Direction: CHARLES S. COSTELLO, M.A.

Production: FRANCIS SIDLAUSKAS, A.B.

Literature and Criticism: JOHN W. RYAN, S.J., S.T.L.

Corporate Religious Expression: VINCENT DEP. O'BRIEN, S.J., S.T.L.







# **THE SUMMER SCHOOL OF EXPRESSIONAL ARTS**

## **General Information**

The summer school campus in lovely Chestnut Hill looks out across twin lakes, beyond the city of Boston to the ocean. It has all the advantages of city and country. The Workshop, situated in the midst of flowering gardens, wide terraces, under great shade trees and surrounded by its own campus of some thirteen acres, lies within easy access of the city, with its historic places, music, art galleries, lectures and theatres.

Immediately overlooking the lakes stands the new Playhouse with its seating capacity of 1,500, with a stage of 600 square feet, complete with lighting units, projection booth, and all modern facilities, including a new movable-type stage, which makes possible arena drama where desired.

Close beside the Playhouse is the Expressional Arts Building which contains classrooms, one of which has a stage of its own for rehearsal, debating and preaching practice.

The recording studio is equipped for radio practice, broadcasting and recording of voices in all speech-arts departments.

## **Purposes of the School of Expressional Arts**

In the department of Debate and Panel Discussion we wish to present not only the techniques of speaking, and more particularly of direction of discussion, but to provide an adequate background in the essential fields of Rhetoric, Logic, History and Social Economics and to give practical assistance in debating research and bibliographical methods. Direction of Discussion and debating groups demands specialized training and organized background.

In the department of Religious Expression we offer complete background courses for pulpit oratory, direction of retreats and general liturgical expression. An increasing demand for training in corporate religious utterance is met by a specialized division in this growing field.

The department of Dramatic Arts gives a training unique in schools of the theatre. The work, under the direction of priests of the Society of Jesus, assisted by educators in every field, gives a surety of ethical formation and practical information. The accent is on the direction and training of amateurs — and thus it is not a school for the making of disappointed professionals who, knowing little of the community and educational theatre, bring equipment suitable to the professional stage to a totally different problem. Lastly, every student has an opportunity to act in what are, in the best sense, Catholic Dramas — sound plays with sound morality, good theatre and good ethics.

## CALENDAR

JUNE 23-27 — 9:15 A. M.-2:30 P. M. — Registration.

JUNE 28-29 — 12 A. M. — Registration.

JUNE 30 — Opening of classes.

9:00 A. M. Benediction: Library Auditorium.

9:20 A. M. First Class begins.

JULY 3 — Last day for course changes.

JULY 10-11 — "The Professor's Love Story," Philip Barry.

JULY 17-18 — "Old Wang," Henri Gheon.

JULY 24-25 — "Joan of Lorraine," Maxwell Anderson.

JULY 31-AUGUST 1 — "Tovarich," Deval-Sherwood.

AUGUST 7-8 — "Joyful Mystery," John Louis Bonn.

AUGUST 6-7-8 — Written Examinations.



## ARRANGEMENT OF CLASSES

UNDERGRADUATES: A full-time undergraduate student may elect any concentration course he wishes. The concentrations are as follows:

- |                             |                                   |
|-----------------------------|-----------------------------------|
| 1. Acting                   | 5. Debate and Panel Discussion    |
| 2. Direction                |                                   |
| 3. Production               | 6. Corporate Religious Expression |
| 4. Literature and Criticism |                                   |

The undergraduate student must complete the courses and the laboratory work proper to each. These courses will provide him with thirty-six semester hours credit.

I. Teachers' Certificate in Expressional Arts will be granted to those who offer the above thirty-six credit hours plus thirty-six hours to be arranged from either the general cultural courses listed progressively in the catalogue of Boston College Intown under "Bachelor of Arts," or arranged courses under the title "Bachelor of Science in Education" in the same catalogue.

II. The Degree of Bachelor of Science in Expressional Arts is obtained by the application of thirty semester hours credit on expressional arts, granted from Boston College of Arts and Sciences Intown, with the addition of the further courses required:

Philosophy .....	20	*Education or Accounting .....	12
European History .....	12	Mathematics .....	4
English .....	12	Science .....	4
American History .....	4	(Expressional Arts) .....	30
Apologetics .....	10		———
Modern Language .....	12	TOTAL .....	120

III. Candidates for a Master's Degree must, in addition to complying with the general regulations for Graduate Students, have completed courses in one Major Concentration field: 8 semester hours graduate credit and 6 semester hours of prerequired basic courses numbered in the catalogue below 100. He may, then, under the direction of the Dean of the Graduate School, elect courses in this catalogue numbered over 100 or any courses in the Graduate School Catalogue (No. 7) in the fields of English or Education. In all, he must complete at least thirty semester hours of graduate credit, comply with the modern language requirement, and write a thesis on the general subject of expressional arts.

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\* All concentrating in Production are required to take Accounting. All others may elect either field.



## FEES

Full-time students, overall expenses, including registration, library, workshop laboratory and crafts fees: \$150.00.

*A full-time student may elect nine semester hours.*

### PART-TIME STUDENT:

Matriculation Fee .....	\$ 5.00
Fee per semester hour .....	12.00
Laboratory and Crafts Fee .....	20.00
Library Fee per semester hour .....	1.00

### ADDITIONAL EXPENSES:

Late Registration .....	3.00
Change in Individual Course .....	2.00
Supplementary Bill .....	1.00

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## ELECTIVE SUBJECTS IN EXPRESSIONAL ARTS

In the following program certain hours are left free for elective subjects. The full-time student is free during these hours to choose any course offered in this catalogue during the elective hours. Graduate students will kindly note that only courses numbered above 100 are applicable to graduate credits; those below 100, however, are acceptable as prerequisites.



## VETERANS

All veterans under *Public Law 346* who are not now registered in one of the divisions of Boston College, must submit a supplementary certificate of eligibility at registration. Veterans who lack such a certificate must pay their own bills. A complete refund will be made if the supplementary certificate is submitted during the early days of the Summer Session. These certificates may be obtained from the Veterans' Administration Office of the district where the veteran is currently enrolled as a student.

Where it is necessary to obtain a letter of acceptance from the Boston College Summer Session before the supplementary certificate is granted, write for this letter to the Director of the Summer Session, enclosing a self-addressed stamped envelope for reply.

All veterans under *Public Law 16* must present at the time of registration a *written* (not an oral) statement from their director of training that they are eligible for summer school. In the absence of such a statement, veterans must pay their own bills. Where it is necessary to obtain a letter of acceptance from the Boston College Summer Session for the director of training, write for this letter to the Director of the Summer School, enclosing a self-addressed stamped envelope for reply.

### Veterans' Room and Board

The Summer School will have room and boarding facilities for approximately 125 veterans in the temporary housing project on the campus. Only if 100 veterans desire board and room can provisions be made for the service. Please apply before June 1st to the Summer Session Director.

The rate for double-room and board from 5:00 P. M., Sunday, June 29, to 11:00 A. M., Saturday, August 9, is \$110, payable in advance at the time of registration. The rate for single room and board during the same time is \$125, payable in advance.

A limited number of private homes in the vicinity of Boston College have room, or room and board available for Summer Session students (men and women). Address inquiries to the Director at the earliest possible date.

## FACULTY

- CAROL L. BERNHARDT, S.J., Professor of Literature and Criticism.  
JOHN L. BONN, S.J., Professor of Dramatic Arts.  
WILFRED T. BOUVIER, S.J., Assistant Professor of French Literature.  
JAMES L. BURKE, S.J., Professor of History, (Debate and Panel).  
HENRY A. CALLAHAN, S.J., Assistant Professor of History, (Religious Expression).  
WILLIAM V. E. CASEY, S.J., Assistant Professor of Literature, (Religious Expression).  
THOMAS CARROLL, S.T.L., Lecturer, Liturgical History, (Religious Expression).  
SISTER CLARITA, O.P., Fellow in Theatre Crafts, (Dramatic Arts).  
CHARLES S. COSTELLO, M.A., Professor of Direction, (Dramatic Arts).  
JOHN P. DONNELLY, S.J., Assistant Professor of Theology, (Religious Expression).  
EDWARD T. DOUGLAS, S.J., Professor of Sacred Eloquence, (Religious Expression).  
DAVID R. DUNIGAN, S.J., Professor of Education, (Debate and Panel).  
GERARD ELLARD, S.J., Lecturer in Liturgy, (Religious Expression).  
JOHN FEENEY, S.T.L., Lecturer, Liturgical History, (Religious Expression).  
THOMAS B. FEENEY, S.J., Associate Professor of French, (Literature and Criticism).  
WILLIAM FINNERAN, S.J., Professor of Philosophy, (Debate and Panel).  
ERNEST B. FOLEY, S.J., Professor of Economics (Debate and Panel).  
ALBERT FOLKARD, M.A., Assistant Professor of Tragic Drama, (Literature and Criticism).  
MIRIAM D. GOW, M.A., Professor of Choral Speaking, (Acting).  
EDMUND J. HOGAN, S.J., Associate Professor of Theology, (Sacred Eloquence).  
SISTER JEANNE, O.P., Fellow in Speech, (Dramatic Arts).  
WILLIAM L. JOHNSON, S.J., Lecturer in Medieval Theatre, (Literature and Criticism).  
HAROLD C. KIRLEY, S.J., Assistant Professor of History, (Debate and Panel).  
JAMES M. LEAVEY, S.J., Professor of French, (Literature and Criticism).



WILLIAM LEONARD, S.J., Professor of Liturgy, (Corporate Religious Expression).

FAKHRI B. MALUF, Ph.D., Associate Professor of Philosophy, (Sacred Eloquence).

ROBERT J. McEWEN, S.J., Assistant Professor of Economics, (Debate and Panel).

LEO P. McCAULEY, S.J., Lecturer in Classical Drama, (Dramatic Arts).

FRANCIS P. MORAN, S.T.L., Lecturer, Liturgical Drama, (Dramatic Arts).

JOHN E. MURPHY, S.J., Lecturer, Irish Drama, (Dramatic Arts).

ELLIOT NORTON, A.B., Lecturer, Criticism, (Literature and Criticism).

JOHN A. O'CALLAGHAN, S.J., Professor of English, (Literature and Criticism).

DANIEL F. X. O'CONNOR, S.J., Professor of Logic, (Debate and Panel).

REGINALD F. O'NEILL, S.J., Assistant Professor of Theology, (Corporate Religious Expression).

JOSEPH F. QUANE, S.J., Assistant Professor of Philosophy, (Debate and Panel).

LEO F. QUINLAN, S.J., Assistant Professor of English, (Literature and Criticism).

OSWALD A. REINHALTER, S.J., Lecturer in Greek Drama, (Dramatic Arts).

JAMES W. RING, S.J., Assistant Professor of Electricity, (Production).

JOHN W. RYAN, S.J., Professor of Creative Writing, (Literature and Criticism).

RICHARD G. SHEA, S.J., Professor of Debate, (Debate and Panel).

SHAWN SHEEHAN, S.T.L., Professor of Sociology, (Corporate Religious Expression).

THOMAS E. SHORTELL, S.J., Professor of Sociology (Debate and Panel).

ERNEST A. SICILIANO, Ph.D., Professor of Spanish, (Literature and Criticism).

FRANCIS SIDLAUSKAS, A.B., Assistant Professor of Production, (Dramatic Arts).

GEORGE F. SMITH, S.J., Professor of Spanish Drama, (Literature and Criticism).

SIDNEY J. SMITH, S.J., Professor of Rhetoric, (Dramatic Arts).

JOHN A. TOBIN, S.J., Professor of Physics, (Production).

## PROGRAM

(The administration reserves the right to withdraw any courses in which there is not a registration of ten students.)

### DEPARTMENT OF DRAMATIC ARTS

REV. JOHN L. BONN, S.J., *Director*

*Concentration on Acting* — PROF. GOW, *Chairman*

#### FIRST SEASON

9:00-10:15, Expressional Arts Building.

S DA 1. PLAY READING AND INTERPRETATION.

*Prof. GOW*

Overcoming self-consciousness and developing a well-modulated voice, clear enunciation and correct pronunciation; with emphasis on choral speaking as a method of speech-training and an approach to drama.

Three semester hours.

10:25-11:40, Expressional Arts Building.

S DA 2. PANTOMIME AND MOVEMENT.

*Prof. COSTELLO*

Preliminary work in poise, movement, relative stage positions and general pantomime, with accent on ease, relaxation and control.

Three semester hours.



11:50-1:05, Expressional Arts Building.

S DA 141. HISTORY OF THEATRE.

LECTURERS

The history of the theatre from the Greeks to the present day. Each dramatic period will be discussed by an authority in the individual field.

Three semester hours.

## SECOND SEASON

9:00-10:15, Expressional Arts Building.

*Choice of:*

S DA 113. VOCAL PLACEMENT AND METHODS OF SPEECH CONTROL.

*Sister* JEANNE, O.P.

Practical and educational methods of attaining standard pronunciation, curing speech defects, native or acquired, attaining proper timbre and dramatic projection.

Three semester hours.

S DA 121. APPLIED RHETORIC.

*Prof.* DOUGLAS

Methods of speech-delivery with emphasis on the practical application of rhetorical techniques, emotional and intellectual appeal, vocal and bodily significance.

Three semester hours.

10:25-11:40, Expressional Arts Building.

*Choice of:*

S DA 28. MASTERPIECES OF ORATORY AND DRAMA. *Prof.* MULLIN

Application of the principles of persuasive speech to masterpieces of drama and oratory.

Three semester hours.

S DA 115. ADVANCED INTERPRETATION.

*Prof.* GOW

The study of advanced problems of vocal interpretation and body-thinking leading to portrayal of character.

Three semester hours.

11:50-1:05, Elective.

## THIRD SEASON

9:00-10:15, Expressional Arts Building.

S DA 135. ADVANCED INTERPRETATION.

*Prof.* COSTELLO

Types of interpretation, rehearsal methods and stylization in various dramatic art forms.

Three semester hours.

10:25-11:40, Expressional Arts Building: Elective.

11:50-1:05, Expressional Arts Building.

S DA 111. CHORAL SPEAKING.

*Prof.* GOW

Training the verse-speaking choir, discussions and planning of choral speaking programs according to age groups for classroom and auditorium activities. Radio production.

Three semester hours.



## CONCENTRATION IN DIRECTION

PROF. COSTELLO, *Chairman.*

### FIRST SEASON

9:00-10:15, Workshop.

S DA 31. THE TECHNIQUE OF PLAY DIRECTION.

*Prof. BONN*

Practical exercise and theory of instructing actors for educational and community theatre.

Three semester hours.

10:25-11:40, Workshop and Recording Studio.

*Choice of:*

S DA 101. METHODOLOGY AND ORGANIZATION OF DRAMATICS.

STAFF

Educational methods in ordering and training community or educational groups.

Three semester hours.



S DA 102. RADIO DIRECTION.

*Prof. KELLY*

Technique of organization and production of non-professional radio groups.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 141. CONSULT CONCENTRATION IN ACTING, FIRST SEASON.

## SECOND SEASON

9:00-10:15, Expressional Arts Building.

S DA 135. ADVANCED TECHNIQUE OF DIRECTION. *Prof. COSTELLO*

Types of direction and interpretation, rehearsal methods and stylization in various dramatic art forms.

Three semester hours.

10:25-11:40, Workshop and Recording Studio.

S DA 103. ADVANCED RADIO DIRECTION.

*Prof. DUNIGAN*

Discussion and demonstration of the director's procedure in radio play analysis, selection and presentation.

Three semester hours.

## CONCENTRATION IN PRODUCTION

PROF. SIDLAUSKAS, *Chairman*

### FIRST SEASON

9:00-10:15, Workshop.

S DA 21. SCENIC CONSTRUCTION AND DESIGN. *Prof. SIDLAUSKAS*

The elements of stage-craft with emphasis on small stage problems.

Three semester hours.

10:25-11:40, Workshop.

S DA 23. THEATRE CRAFTS.

MURL DANIELS AND STAFF

Practical arts of makeup, construction of properties, sketches and play-detail.

Three semester hours.

S DA 22. COSTUME DESIGN.

*Sister CLARITA, O.P.*

History of costuming with technique and practice of design.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 141. CONSULT CONCENTRATION IN ACTING, FIRST SEASON.

### SECOND SEASON

9:00-10:15, Workshop.

S DA 125. INTERMEDIATE PLAY PRODUCTION.

STAFF

Designing and mounting, with general theatrical technique from a professional and gifted amateur standpoint.

Three semester hours.



10:25-11:40, Workshop.

S DA 121. LIGHTING AND MOUNTING.

MR. MCALEENAN

The amateur and professional approach to the problems of lighting.  
Three semester hours.

11:50-1:05, Workshop and Recording Studio.

S DA 127. RADIO PRODUCTION AND PRESENTATION. Prof. DUNIGAN

Special problems of radio sound effects, background, cuing, fading, etc.

Three semester hours.

### THIRD SEASON

9:00-10:15, Workshop or College of Arts and Sciences.

*Choice of Elective or:*

S PH 2. LIGHT, SOUND AND ELECTRICITY. Prof. TOBIN, Prof. RING

An introductory scientific course in these subjects.

Three semester hours.

10:25-11:40, Workshop.

S DA 129. SCENIC ARCHITECTURE.

Prof. SIDLAUSKAS

Composition in line, plane, mass, color, scale and proportion. Sketch presentation, designers' drawings and printers' elevations.

Three semester hours.

11:50-1:05, Workshop.

S DA 126. ADVANCED PLAY PRODUCTION.

Prof. COSTELLO

Technical problems in theatre production, professional and amateur methods of construction, rigging, creation of scenic effects, designer drawings and working plans.

Three semester hours.



# CONCENTRATION IN LITERATURE AND CRITICISM

PROF. RYAN, *Chairman*

## FIRST SEASON

9:00-10:15, Expressional Arts Building.

S DA 121. PLAYWRITING I.

*Prof. RYAN*

Practice and stimulation to creative writers, with the presentation of sound dramatic technique.

Three semester hours.

10:15-11:05, Workshop.

*Choice of:*

S DA 123. RADIO SCRIPT WRITING.

*Prof. KELLY*

The peculiar problems of adaptation of material to the need of radio and the invention of radio drama.

Three semester hours.

S DA 124. SCENARIO WRITING.

*Prof. SMITH*

The problems of writing for the cinema.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 141. CONSULT CONCENTRATION IN ACTING, FIRST SEASON.

## SECOND SEASON

9:00-10:15, College of Arts and Sciences.

S DA 122. ARISTOTELIAN CRITICISM.

*Prof. BERNHARDT*

A study of Aristotelian Criticism as exemplified in two romantic comedies.

10:25-11:40, College of Arts and Sciences.

Three semester hours.

*Choice of:*

S DA 119. ELIZABETHAN LITERARY FORMS.

*Prof. FOLKARD*

A critical analysis of the dramatic inheritance of the Elizabethans with special emphasis on tragedy and its ethical significance.

Three semester hours.

S DA 22. MASTERPIECES OF DRAMA.

Application of the principles of persuasive speech to drama.

Three semester hours.

10:25-11:40, Expressional Arts Building.

S DA 120. AESTHETICS.

*Prof. BONN*

A study of the theory underlying art with emphasis on the four causes of art.

Three semester hours.



### THIRD SEASON

9:00-10:15, Expressional Arts Building.

S DA 192. FICTION CRAFT.

*Prof. BONN*

Principles of creative fiction, with emphasis on advanced problems.  
Three semester hours.

10:25-11:40, Expressional Arts Building.

S DA 128. ADVANCED PLAYWRITING.

*Prof. RYAN*

Actual production of student plays, revising from experience and study of audience reaction.

Three semester hours.

11:50-1:05, Expressional Arts Building.

*Choice of Elective or:*

S DA 152. CREATIVE ORATORY.

*Prof. DOUGLAS*

The integration of invention, arrangement and oratorical delivery.  
Three semester hours.





## CONCENTRATION IN DEBATE AND PANEL DISCUSSION

PROF. DOUGLAS, *Chairman*

### FIRST SEASON

9:00-10:15, College of Arts and Sciences.

*Choice of:*

S EC 31. PRINCIPLES OF ECONOMICS I.

*Prof. FOLEY*

A study of the foundations of the science of economics.

Three semester hours.

S HS 22. MODERN EUROPEAN HISTORY.

*Prof. KIRLEY*

A survey of the age of the Reformation through the age of Enlightenment to the chief trends in modern history.

Three semester hours.

10:25-11:40, College of Arts and Sciences.

*Choice of:*

S PL 1. MINOR LOGIC.

*Prof. O'CONNOR*

The mechanics of thought and the principles of deductive and inductive conclusions.

Three semester hours.

S GV 153. PUBLIC POLICY AND LABOR.

*Prof. SHORTELL*

A study of current labor problems with which governmental policy is concerned.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 153. TECHNIQUE OF DEBATE I.

*Prof. SHEA*

Analysis of debating and discussion questions, source material and preparation of matter, argumentation and proof.

Three semester hours.

### SECOND SEASON

9:00-10:15, College of Arts and Sciences.

*Choice of:*

S PL 2. MAJOR LOGIC.

*Prof. QUANE*

A study of the nature and founts of certitude.

Three semester hours.

S DA 150. APPLIED RHETORIC.

*Prof. DOUGLAS*

Methods of speech delivery with emphasis on the application of oratorical techniques, vocal and bodily significance.

Three semester hours.

10:25-11:40, Expressional Arts Building.

S DA 151. INTERMEDIATE TECHNIQUE OF DEBATE. *Prof. DUNIGAN*

The emphasis will be on organization of panel discussion and discussion groups, analysis of current questions, methods of briefing and presentation.

Three semester hours.

### THIRD SEASON

9:00-10:15, College of Arts and Sciences.

S PL 161. SURVEY OF CHRISTIAN PHILOSOPHY. *Prof. FINNERAN*

The background, genesis and growth of Christian Philosophy in the West.

Three semester hours.

10:25-11:40, College of Arts and Sciences.

*Choice of:*

S HS 201. SCIENCE AND METHOD OF HISTORY. *Prof. BURKE*

A study and application of scientific methodology required for gathering, assessing, synthesizing and documenting historical information.

Four semester hours.

S LT 24 (124). LATIN PERSUASIVE WRITINGS. *Prof. SHEA*

The persuasive writings in Latin oratory and satire.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 152. CREATIVE ORATORY. *Prof. DOUGLAS*

Integration of invention, arrangement and delivery.

Three semester hours.

## CONCENTRATION IN CORPORATE RELIGIOUS EXPRESSION

VINCENT DEP. O'BRIEN, S.J., *Chairman*

### FIRST SEASON

9:00-10:15, Expressional Arts Building.

S DA 11. THEOLOGY OF THE MYSTICAL BODY. *Prof. O'NEILL*

Application in theory and practice of the doctrine of the Mystical Body to social worship.

Three semester hours.

S DA 161. ASCETICAL THEOLOGY. *Prof. HOGAN*

A study of the classical principles of Christian perfection in preparation for direction in religious psychology.

Three semester hours.

10:25-11:40, Expressional Arts Building.

S DA 253. SOCIAL PAROCHIAL EXPRESSION. *Prof. SHEEHAN*

Parish participation in vital Christian living.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 100. HISTORY OF CHRISTIAN WORSHIP.

*Prof. ELLARD AND LECTURERS*

A survey and background study of liturgical expression.

Three semester hours.

The Pauline Doctrine of the Mystical Body.	<i>Prof.</i> DOUGLAS
Early Christian Synaxes and Fluid Rites.	<i>Prof.</i> FEENEY
Congeaed Forms of Sacrificial Worship.	<i>Prof.</i> O'BRIEN
St. Gregory the Great and Western Worship Forms.	<i>Prof.</i> ELLARD
Eucharistic Liturgy.	<i>Prof.</i> STACK
Integral Sacrifice.	<i>Prof.</i> CARROLL

## SECOND SEASON

9:00-10:15, Expressional Arts Building.

*Choice of:*

S DA 109. OFFICIAL CORPORATE WORSHIP. *Prof.* LEONARD

A study of the official prayer of the Church, the Divine Office and the Missal.

Three semester hours.

S DA 110. SACRAMENTAL THEOLOGY I. *Prof.* DONNELLY

Special reference to Penance, Extreme Unction, Holy Orders and Matrimony.

10:25-11:40, College of Arts and Sciences.

S DA 104. SACRAMENTAL THEOLOGY II. *Prof.* O'NEILL

A study of the sacraments of Baptism, Confirmation and Holy Eucharist.

Three semester hours.

11:50-1:05, Expressional Arts Building.

S DA 163. THE IDEA OF CHRISTIAN WORSHIP. *Prof.* SHEEHAN

Foundations of Christian Sociology.

Three semester hours.

## THIRD SEASON

9:00-10:15, Expressional Arts Building.

S DA 3. GREGORIAN CHANT.

(Information on this course may be obtained on application.)

10:25-11:40, Expressional Arts Building.

S DA 105. SYMBOLISM. *Prof.* LEONARD

The symbolism of the Ecclesiastical calendar with emphasis on the origin and significance of sacred seasonal symbols.

Three semester hours.

11:50-1:05, Elective.

## LABORATORY

S DA LAB. PRACTICAL WORK FOR EACH CONCENTRATION WITH INDIVIDUAL ATTENTION FROM DIRECTORS. CHAIRMEN

Expressional Arts Building: 2:30-5:00, Daily.

For Dramatic Arts Majors: Friday, Saturday: 8:30-11:00 P. M.

Playhouse

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